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# PIANOS

## THE EDUCATIONAL VALUE OF A STRING QUARTET.

We think that the educational value of the string quartette is hardly appreciated to the full, says the *Musical News*. For a composer, whether he succeeds or not in producing an attractive work, what splendid practice it is to make the attempt! It is one of the best methods of self-education a young composer can adopt. He may write orchestral pieces and blind himself with the delusion that he has written a fine work, when his battles are the result of modern instrumental combination *a la* Berlioz, taught to all students now-a-days by their orchestration professors. He may write music for an organ, and as he hears it peal forth in all its majesty may attribute a glory to himself that rightly belongs to the instrument. But if he sits down to write a string quartet he is humbled. He has to make an organic whole beautifully balanced in all its parts, and if this is not done, the tone produced is thin, and there is no effect whatever, even if the subjects themselves are the result of genuine inspiration. He must make himself acquainted with the capacities of the instruments used far more than in orchestral music, a single unimportant fifth high up on the instrument will spoil a movement, for strings like human beings are liable to error. The four movements should be varied in character, yet having intimate relation one with another. The intellectual and emotional faculties must go hand in hand, and, in short, the educational value of the quartet to the composer is hardly to be over-estimated. Of the player, the same may be said. There must be an absence of assertion on the part of a quartet player who aspires to be an artist as well, which is a lesson in self-discipline. Whichever instrument has the subject should bring it decisively to the front, but the others must keep in the background until their own turn arrives. One may say that those players who have gained an acquaintance with the works of the great classical masters in this branch have had the proverbial "liberal education," and many would be found to hold that Beethoven string quartets are his greatest works.

To play those of other composers and then open the books to play Beethoven is a curious experience. The players seem to enter into new realms, where feelings are deeper, where the note of the infinite is sounded. Passion is there, but is never torn to tatters. There is no "dithyrambic fire excess." Indeed, it is all so practically written, with such sound common sense and technical knowledge of the resources of the instruments, that the maximum of effect is produced. The amount of time which the four instruments produce in a Beethoven quartet is only approached by Brahms, who has especially laid himself out for the cultivation of thickness of tone.

But it is, after all, the influence on the public which is best worthy of consideration. Who that is

interested in chamber music does not remember what a revelation it was to hear, for the first time, a quartet played by great artists (for such music needs to be rendered by the elite)? Some are discouraged after such an experience, talk gloomily of burning their instruments and music books, but all come round in the end to think, after all, that it is a fine experience to get a glimpse of the possibilities of their favourite instrument. It is an incentive to a young artist to go in and win laurels in the same field! Bidding organists, too, cannot do better than listen to and patiently study chamber music, for we have very loose ideas of accent and phrasing. Now without exception many all string music is tame and monotonous. Pupils of Dr. Joachim, who is the acknowledged quartet player of the century, all excel in this direction, and when playing in a large concert hall find it necessary to somewhat exaggerate the accent. Then as to phrasing, an organist may learn lessons for life in a single evening, with such distinctness is fine phrasing given on the memory of a sensitive listener. The educational value, then, to young organists is very great.

We would fain hear more frequently in our churches the organ supplemented by string music, the instruments can tune with the organ, which is mostly low in pitch, so much better this wind. We would also hope that chamber music may be more and more widespread amongst our homes, and that many as well worth while for a composer to write quartets as to write pianoforte pieces and songs. At present they are not infrequently prevented doing so by the inexorable Knock or Fate in the shape of butchers' and bakers' bills. Much time is given sometimes to the production of an elaborate work which has a circulation—chiefly consisting of presentation copies. From the player's point of view there is another drawback to the spread of this class of music—the death of violas and cellos. There are violinists galore. The cry is "fill them up," but the other members of the quartet family do not arrive to dress the balance. It seems as if composers will have to turn their attention to writing trios and quartets for violins alone, accompanied, perhaps, by the pianoforte. Maurer's concertante for four violins is the stock piece of this kind, and is fairly effective, but too difficult for amateur players. Any of our leading English composers could do far better, but would probably be deterred by the undeniable fact that such a combination is not a satisfactory one: it is but a *pis aller* at best, and the absence of bass would be much missed. To hear mass sung in a convent with female voices alone, or in the Greek church with men's voices alone, is a pleasing experience, although one ends by longing again for the blended choir. So with the treble instruments, viewed as a compromise, the experiment seems worth making, pending the advent in amateur circles of more violas and cellos.

## PAGANINI'S KINDNESS.

Paganini was regarded by many as a super-natural being, a diabolical creature in compact with the devil. His uncanny appearance and the weirdness of his art tended to confirm this vulgar superstition. It was after the violinist had achieved a world-wide fame, and had amassed a large fortune, that Hector Berlioz first came to Paris to conduct the performance of one of his own compositions. So very poor was Berlioz that he had hardly money enough wherewith to purchase a coat in which to appear decently in public. At his first appearance in Paris, Paganini was present, and after the performance came upon the stage with his little boy, and said to Berlioz, "I embrace the immortal Beethoven successor! You alone are competent to take up his work where he left it."

Berlioz for the nonce forgot his poverty and his misery. Paganini's enthusiasm cheered him; the two talked long and earnestly together. On the following morning Berlioz received a note from Paganini which contained bank notes for 20,000 francs, a sum that made Berlioz a comparatively rich man, relieving his necessities and enabling him to pursue those noble works which survive, a monument to his genius and a joy to all lovers of music.

Like all great geniuses, Paganini had occasional eccentricities. At one time, when he was in Vienna, he asked a cabman what of all things in life he most desired.

"I most wish I had money enough to go to hear that fiddler of whom the city talks so much," replied the cabman.

"You shall hear him!" exclaimed Paganini, "and I will buy a ticket for you."

Imagine the astonishment and pride of that cab driver when, ensconced in the theatre that evening, he discovered that Paganini was none other than his patron!

After that the grateful fellow insisted upon driving Paganini to and from the theatre every evening, and when it became known that the wizard had really patronized this particular cabman, the fellow became the fashion and fairly coined money.

Four years later, Paganini re-visited Vienna, and upon his first appearance, he was disturbed by the violence and profligacy of the applause which issued from a large party in one of the proscenium boxes. The party was the cabman's family, all dressed out, all smiling and enthusiastic, and all zealous to manifest their appreciation, both of Paganini's art and of their indebtedness to him. When Paganini found out who his noisy admirers were, he was greatly amused, and was willing to pardon their inopportune and riotous demonstrations of gratitude.

Van Dyck has been selected as the Lohengrin to the *Elise* of Mme. Nordica for the Bayreuth performance next summer.

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JANUARY, 1894.

Concert-giving in St. Louis appears to be a precarious occupation. Concerts that can claim a financial as well as an artistic success are rare. Indeed, many artists, including home talent, have but scant justice done them in the matter of attendance. Whether it is the fault of management or of the public or of both is a question.

Much depends on the management of a concert. An artist who places his concert in the hands of a manager who may mismanage it, commits a grievous error.

The popularity of a manager has not a little to do with the success of his enterprises, and his unpopularity is a death-blow to whatever he undertakes. When a manager persists in ignoring advantageous measures, it is time for the pianist to play under some more favorable auspices.

Under existing circumstances, in St. Louis, some things must not be lost sight of. There are many teachers who, if considerably treated, would influence many of their pupils and friends to attend concerts. That they do not do this now is neither here nor there; the fact remains that they have a large bearing on the success of recitals and concerts, and their co-operation is very desirable. Attention to this would be a better investment for the present and the future, and gradually cultivate in pupils a taste for concert attendance—it would redound to the credit of the manager's pocket and the attendance, and obviate the disheartening task of playing to empty benches.

New York is to have a new musical association to be called the Musical Art Society, formed for the purpose of studying and giving public productions of music of the highest character. A chorus composed of a body of trained singers will be placed under the direction of Frank Damrosch. The works of Palestrina, Bach, Cornelius, Brahms and other masters will be given. A subscription of \$100 or more will constitute a founder of the society and entitle the subscriber to a box for all concerts given by the society. A subscription of fifty dollars will constitute a patron and carry with it eight tickets for each concert. Twenty-five dollars will constitute an associate member, entitled to five tickets for each concert. The concerts will be held in Music Hall. Seats in the dress circle will be sold to teachers, artists and students at low rates. That the educational influence of the society may extend as widely as possible, it is proposed to distribute the seats in the balcony among such charitable institutions as shall be designated by the founders. It appears to be laid out very much on the lines advocated by Mr. Frank Damrosch in his recent efforts to bring good music within the reach of the poorer people.

Mascagni, when conducting, puzzles his orchestra by beating only up and down, not left to right. Interviewed on his style, Mascagni says he endeavors to give a distinctive color to all his music. For example, he makes his peasants sing differently from his farmers. He likes to be called an innovator, but objects to be called the head of a school. School means imitation, and nothing is more injurious to art.

# CONCERTS.

The first concert of the season given by the St. Louis Quintette Club, on the 15th ult., was a pronounced success, and worthy of the enthusiasm with which it was received. The programme included a quartette, op. 17, No. 3, by Rubinstein, violin concerto, op. 20, by Bruch, quartette by Ries, and quintette, op. 81, by Dvorak.

The next concert of the Choral-Symphony Society will be given on the 18th inst., at Music Hall, under the leadership of Handel's Largo, Schaefer's March Solenne, and Brahms's Symphony No. 2. Arthur Friedheim, who has been heard here before, will play a concerto for piano and orchestra.

Geo. C. Vich, the pianist, confirmed the high impression he has made upon the St. Louis public through his artistic recital at Memorial Hall on the 5th ult. His programme was varied and interesting; he had the able assistance of Louis Hammerstein in the Concert Pathétique for two pianos. Mr. Charles Humphreys, tenor, and Mr. A. Epstein, accompanist, contributed in no small measure to the success of the concert.

# SCHUMANN, WAGNER AND LISZT.

It will be remembered in the year 1879 an article appeared in the *Espresso* of the 11th inst., entitled "Concerning Schumann's Music," signed Joseph Rubinstein, but (this is an open secret) unquestionably inspired, and probably more than inspired, by no less a man than Richard Wagner. The style, the tone, as well as the inconsiderate audacity with which the writer hurled forth his taunts, the public recognized as truly Wagnerian, promptly designated the Bayreuth master as the one who must bear the responsibility of its authorship, in spite of the fact that he had attempted to disguise himself by simpler constructions than those which we recognize in his public writings. In this incredible production Schumann's art is by all possible and impossible means reduced *ad absurdum*. Not a shred of honor is left to it. The very greatest qualities of the master—his glowing fancy and his lofty lyrical flights—are dragged down into the dirt, and described as the monstrous conventionalities of a mediocre musician, his piano compositions, his songs—all are treated with the same contempt. One does not know which ought to be the greater object of astonishment, the man who did put his name to this pamphlet, or the man who did not. The former is said to have been one of Wagner's piano lackeys, who was contemptible enough to allow himself to be used as a screen. There is nothing more to be said of him except that he will not even attain the fame of a Herosistratus.

But upon Wagner's relation to Schumann this article throws so interesting a light that it cannot well be overlooked. As a matter of course, Wagner's name is left out of consideration, and from out of the depth of my admiration for Wagner the artist, I can only affirm that he was as one-sided as he was gross. The majority of both these masters are true. He was anything but one-sided. He is, in most respects, a remarkable counterpart to Liszt. Always spoke with the warmest admiration, and in the appreciation of which he was an enthusiastic and powerful pioneer. Liszt advocated Schumann's claims at a time when no one else ventured to do it.

Wagner, on the contrary, tried to make an end of him long after his death, when his reputation was as firmly established as that of Wagner himself. If this matter concerned Wagner only as an individual, I should not undertake to discuss it in an article on Schumann. But it concerns, in my opinion, in an equal degree, Wagner the artist. It is possible that Wagner the individual would not recognize Schumann's greatness; but it is absolutely certain that Wagner the artist could not recognize it. However, his effort to detract Schumann was happily a total failure, for the simple reason that it was not feasible. Schumann stands where he stood, impregnable—as does Wagner.

I have also referred to the slowness with which Schumann's popularity spread during his lifetime. This is the more remarkable because of the many advantages which he enjoyed. He lived in the very center of the musical world; occupied important positions, being at one time a teacher at the Leipzig Conservatory; and was married to one of the most soulful and famous pianists of the day. With his wife he even made musical tours, from which he brought home with him many evidences of his unpopularity. Thus, in the year 1848 he accompanied his wife to Russia, where in many of the principal cities she was received with great enthusiasm, and where also she once more met and married her husband. Let it not be forgotten that in 1843 Schumann had already written and published much of his most beautiful chamber music—piano works, songs—and even his symphony in E flat major. Nevertheless, it is said that at a court soiree where Clara was greatly one of the most exalted personages and where she was the center of attraction, Schumann, after he, too, musical? The story bears the stamp of truth. What artist is there who could not relate the similar incidents? The reigning princes and their hangers-on seem to possess a peculiar aptitude for uttering staphylins when they have the misfortune to stray within the pale of art. But what happened to Schumann is a signal instance of what can be achieved in this direction by those who represent the claim "We alone know."

The influence which Schumann's art has exercised and is exercising in modern music cannot be overestimated. In conjunction with Chopin and Liszt, he dominated at this time the whole literature of the piano, while the piano compositions of his great contemporary Mendelssohn, which were once exalted at Schumann's expense, would seem to be vanishing from the concert program. In conjunction with his predecessor, Franz Schubert, and in a higher degree than any contemporary—not even Robert Franz excepted—he pervaded the literature of the musical "romance," while even here Mendelssohn is relegated *ad acta*. What a strange retribution of fate! It is the old story of Nemesis. Mendelssohn received, as it were, more than his due of admiration in advance; Schumann, less than his due. Posterity had to balance their accounts. But it has, according to my opinion, in its demands for justice identified itself so completely with Schumann and his cause that Mendelssohn had to have unfairly treated or directly wronged. This is true, however, only as regards the above-mentioned genre—the piano and the musical romance. In orchestral compositions Mendelssohn still maintains his position, while Schumann has taken his place at his side as his equal. I say his equal, for surely no significance can be attached to the circumstance that a certain part of the younger generation, Wagnerian in chief, have fallen into the habit of treating Schumann, as an orchestral composer, *de haut en bas*—Edvard Grieg, in the *Century* for January.

De Pachtman is playing again in New York, and his programs include compositions by Beethoven, Schumann, Schubert, Liszt, Henselt, Mendelssohn and Chopin, a number of which he has never played in this country before.

Leschetzky, the teacher of Paderewski, is said to be an awful crank and impatient of commonplace. A Brooklyn matron, whose daughter is studying under him, says that he has no hesitation in using terms in public that are banned in polite society, and one day she saw him take an infant phenomenon by the arm, push her through the door and throw her music after her. The infant phenomenon was nine years old and hadn't her lesson.

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Announcement of the names of the conductors for the series of the Lied Society concerts, to be given this winter in Leipzig, has been made. They are Richard Strauss, Weingartner and Zumpfe, Fred Cowen, of London, and Siegfried Wagner.

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## INDIAN SONGS.

In the January issue of the *Century* Miss Fletcher has an article on "Indian Songs," which is a graphic and popular narrative of personal experience among the Omaha Indians, with the music of dance, love and funeral songs.

Every tribe there are hundreds of original songs which are its heritage. Many of them have been handed down through generations, and embody not only the feeling of the composer, but a graphic account of experience; they are treasured by the people, and care is taken to transmit them accurately. People who possess written music have successfully employed devices by which they have uniformly produced, as by the vibrations of a chord of given length and tension, the tone becoming the standard by which all others can be judged, and a series of tones can be recorded and accurately repeated at long intervals of time, and by different persons. The Indians have no mechanism for producing a pitch; there is no formula for a song; it can be started on any note suitable to the singer's voice. This absence of a standard pitch, and the Indian's management of the voice, which is slow in singing and in speaking, make Indian music seem to be out of tune to our ears, conventionally trained as they are to distinguish between the singing and speaking tone of the voice, which is slow and has no fixed pitch, yet, given a starting note, graduated intervals are observed. Not that any Indian can sing a scale, but he repeats his song in such a manner as to give the impression of a scale, and his success in carrying out a series of singing and often voices take pride in their memory several hundred songs, including many from tribes with the members of which they have exchanged visits.

The baritone voice among men, and the mezzo-soprano among women, is more common than the pure tenor, bass, contralto, or soprano. As a rule, the Indian voice is ready and steady in tone, and sometimes quite melodious in quality; but the habit of singing in the open air to the accompaniment of percussion instruments tends to strain the voice and to injure the sweetness. There is little attempt at expression by piano forte and piano markings, but the tone on a given note; but as the songs generally descend on the scale, there is a natural tendency to less volume at the close than at the beginning or the middle of the tune.

Where several take part in singing, it is always in unison. The different qualities of male and female voices bring out harmonic effects, which are characteristic of the women's custom of singing in a high, reedy falsetto, an octave above the male voices. The choral generally presents two or three voices, and the more becomes conscious of the fact that the Indians enjoy this latent harmony, as they have devices to intensify it. They employ a kind of "drumming" of the voice, and produce a sound so strikingly similar to that obtained in vibrating a string of the cello by passing over it the bow in an undulating movement. In solos like the love-song, where there are sustained passages, the singer waxes his hand slowly and from his mouth to break the bloom of the breath and produce vibrations which seem to satisfy the ear.

## THE NEWBY &amp; EVANS PIANO.

Of the many pianos now manufactured in the United States, few have a reputation so well earned by the Newby & Evans piano, made by Newby & Evans, whose factory is located at East One Hundred and Thirty-sixth St. and Southern Boulevard, New York. It is made in the most perfect manner, the test of hard usage, time and climate in all parts of this country and Canada—in the extremely dry atmosphere of the Rocky Mountain region, where the air of the Southern sea is so warm, and the changeable climate of Texas. The thousands of people who have purchased them are continually recommending them to their friends. They not only have the dealers say that their fine tone qualities, combined with a very elastic touch and responsive repeating action, and handsome styling, make them the finest and easiest selling pianos they handle. Holding constantly in view the production of pianos that would be a source of pride to their perfected Newby & Evans, Newby & Evans have nothing to sell. They use only carefully selected material, and thoroughly competent mechanics are employed in every department of the factory. They have ample room and facilities to make over two thousand pianos a year without crowding or undue haste. Great care, too, is taken in finishing the varnish work and in regluing the hammers. They not only say that it may always reach its destination in condition to be at once set up. A desirable point in this piano is that it can be taken apart and reassembled so easily to move easily and take it through narrow passage ways. Those who desire a piano that will please them and lend a charm to the home will find it in the Newby & Evans Piano.

## MOZART IN SOCIAL LIFE.

I went one evening to a concert of the celebrated Kozeluch, a great composer of the pianoforte, as well as a fine performer on that instrument. I saw there the composers Vanhal and Baron Dittersdorf, and heard from me one of the finest and most original of my musical life. I was there introduced to that prodigy of genius, Mozart. He favored the company by performing fantasias and capriccios on his fingers, the great execution and strength of his left hand particularly, and the apparent inspiration of his playing. His feelings, after the first brilliant performance we sat down to supper, and I had the pleasure to be placed at table between him and his wife, Madame Constance Wanzel, German, and his daughter, who was a passionately true one, and whom he had three children. He conversed with me a good deal about Thomas Linley, the first Mrs. Sheridan's pianist, whom he was intimate with. He spoke and spoke of him with great affection. He said that Linley was a true genius, and he felt that, had he lived, he would have been one of the greatest ornaments of the musical world. After supper the young branches of our host had a dance, and Mozart joined them. Madame Mozart told me that, after the dance, he was not in the least tired, and in dancing, and often said that his taste lay in that art rather than in music.

He was a remarkably small man, very thin and pale, with a brooding of fair hair, of which he was rather vain. He gave me a cordial invitation to his house, of which I availed myself. He always received me with kindness and hospitality, and was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards and had an excellent billiard table in his house. Many and many a game he has played with him, but always came off second best. He gave Sunday concerts, from which I never was missing. He was a very kind and obliging man, but so very particular when he played, that if the slightest noise was made he instantly left off. He one day made me sit down to the piano, and gave me a lesson, and then he made me play, and he placed my hand well on the instrument. He conferred on me what I considered a high compliment. I had composed a little melody, and he said, "Grazie signor! Grazie signor!" which was a great favorite wherever I sang it. It was very simple, but had the good fortune to be much admired, and composed variations upon it, which were truly beautiful, and had the further kindness and condescension to play them wherever he had an opportunity.

Encouraged by this flattering approbation, I attempted several little airs, which I showed him and which he kindly approved of; so much, indeed, that he encouraged me to devote myself to the art, and he consulted with him by whom I ought to be instructed. He said, "My good lad, you ask my advice, and will give it to you candidly; when you studied composition at Naples, and when your mind was not devoted to other pursuits, you would, perhaps, have done wisely; but now that your profession of the stage must necessarily occupy all your attention, it would be an unwise measure to enter into a study. You may take my word for it, you will not be able to do so, and you would only disturb and perplex yourself. Reflect, 'a little knowledge is a dangerous thing'; should there be errors in what you write, you find the profession of musicians, in all parts of the world, capable of correcting them, therefore do not disturb your natural gift."

"I am sure of the essence of music," he continued, "I compare a good melodiist to a fine racer, and counterpointists to hack post-horses; therefore be advised, let *well alone*, and remember the motto, 'know no more, knows less'." The opinion of this great man made on me a lasting impression. My friend Linley, who was a very good musician, and a musical world—was Mozart's favorite scholar, and it gives me great pleasure to record what Mozart said to me about him. His words were full of sense and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you what he said to me. He said, "I am sure I never had, and I predict he will prove a sound musician." Mozart was very liberal in giving praise to those who deserved it, but for the most part he was very reserved in his commendations. He was a member of the Philharmonic Society of Bologna and Verona, and when at Rome the Pope conferred on him the Cross and Brevet of Knight of the Golden Spur, &c.

Otto Holback is the name of the new tenor who has appeared at Mainz. He is engaged for Berlin, 1895. His voice is of great beauty and phenomenal power, and has sung "Florestan," "Manrico," "Lohengrin" and "Stradella."

## CITY NOTES.

Miss Nellie Strong, whose engagement to Mr. John H. Stevens has been known to her many friends, has received their warmest congratulations. Miss Strong will be married at the end of the present season. Contrary to report, however, Miss Strong will not relinquish her teaching, but will continue in the profession she so ably represents and to which she has been doing untiring energies.

Emil Liebling, of Chicago, writes as follows in *Harvard's*: "We are glad to hear, Conrath, of St. Louis, is the author of a 'Mennet Modern' which is far better than Padewski's 'Mennet Antique' which will not relieve the public of the trouble work to me has really not vitiated my judgment."

Mr. Robert Klute receives pupils at his new music rooms, 3024 Easton Avenue. The violin department is under the able direction of Mr. Victor Liechtenstein.

Paul Mott's opera, "Fate's Lottery," which was given a dress rehearsal at Germania Turner Hall, Carondelet, last night, was highly spoken of.

Mr. R. Kroeger gave the first of a series of six pianoforte recitals at the chapel of the Church of the Messiah on the 11th ult. The concert was an artistic success, Mr. Kroeger receiving many congratulations on his effective work. The programme was selected from Beethoven, Schumann and Chopin. The next recital will take place January 10th at the same place.

C. L. Wynne & Co., the general music dealers, 916 Olive Street, have entered upon the year 1894 with a most enviable record. Within a comparatively short time they have acquired a popularity with the public equalled by no other house. Their uniform courtesy, selected stock of music of every description, instruments, promptness in filling orders, etc., are fully appreciated by their patrons. Those who want the latest song or piece out can always obtain it of C. L. Wynne & Co., for they make a special effort to stock all the latest music as it comes up.

O. F. Mohr, of 615 South 4th Street, is teaching piano and violin with considerable success. He is undertaking a course of study in the violin. Mr. Mohr has composed some creditable piano pieces, of which the most popular is, "Dance of the Fairies," a mazurka caprice.

M. A. Glenshaw, son, Angelo R. Glenshaw, have opened the West End School of Music, at 3858 Windsor Place, where their well-known reputation has attracted many pupils.

J. P. Grant, the well-known teacher of piano and violin, accompanied by his wife, is meeting with well-merited success. His pupils receive the most thorough and progressive training.

Thos. H. Smith & Co., dealers in pianos, organs, sheet-music and musical merchandise, have established a splendid trade in their new location, 3828 Finney Avenue. Mr. Smith is one of the most genial and best-known men in the trade.

Mrs. A. F. Newland receives pupils at her West End School of Music, 3858 Windsor Place. Mrs. Newland is one of our leading teachers of music and piano playing; the practical results she obtains, evidence her very careful and progressive manner of technique and her thorough perception of the wants of every pupil.

Geo. F. Townley, the well-known teacher, accepts of the position of conductor at the West End School of Music, 3858 Windsor Place. Mr. Townley has met with unqualified success wherever he has sung. His address is room 411 Old Fellows Building.

Mr. Robert Klute gave a musicale in honor of Miss Bess Douglas, of Chester, Ill., and the Minerva Club, at his music rooms, 3024 Easton Avenue. A varied and interesting programme was excellently executed. Among the taking numbers were the piano solos: "May Morning," by Grosjean, and "Eleuterigen" by Kroeger; "My Troubadour," song, by Robert Klute; "On Blooming Meadows," piano duet, by River-King.

Madame Coriani, teacher of singing, who was engaged by the Beethoven Conservatory at the beginning of the season, has been engaged by the same school at that institution. Madame Coriani won an enviable reputation on the operatic stage and in the concert room and since her retirement has devoted herself solely to the instruction of her pupils. She is numbered among her patronesses Her Royal Highness the Princess Mary Adelaide, Duchess of Teck, and many distinguished persons.

Perkins and Herpel's College gave a very enjoyable holiday entertainment on the 22nd ult. The most interesting numbers of the programme were the selections of the public, and the recitation and teacher of elocution and dramatic action. Mr. Perry is a thorough artist, and held his audience spell-bound by his mastery work. The evening was dominated by an enthusiasm that a lengthened programme could not abate.

## MAJOR AND MINOR.

A Berlin critic thus sums up Goldmark's MS. overture entitled "Sappho": "The new venture is true Goldmark—Goldmark in more than life-size fiery sea of passion, a powerful force of discord, rather clever than beautiful, more exciting than pleasing, the whole 'awfully interesting,' as the Berlin people say."

On account of his wife's health, which does not allow her to travel much, Grieg intends to spend the winter months in Copenhagen. At present he is composing a large work, which he hopes to finish before he leaves for the Italian capital.

Some consternation has been caused among the foreign singers at the Paris Opera House and other artists who are not French, by a notification that if they do not register (in accordance with the new law as to foreigners) they will be proceeded against.

Last month Anton Rubinstein gave three concerts in the Beethoven Rooms, Berlin, at which he played only compositions by himself. These recitals were especially meant for musicians and musical students, who were admitted free of charge.

Sing frequently in choruses, especially on the middle parts; this makes you musical. Remember that the highest manifestations in music are through orchestra and choir, not *solos*.

American singers abroad are fully appreciated. Massenet, the French composer, is quoted as saying: "Without American prima donna what world I, who would not sing, might sing!" The list of successful American singers is long enough to have aroused the jealousy of their professional English counterparts.

Beethoven's "Fidelio" does not appeal to the tastes of the Spaniards; at least, the first performance of the marvelous work at Madrid left the audience quite cold. Perhaps they looked for plenty of local color in an opera dealing with a Spanish subject, and were disappointed.

They say of Arlti, who conducted Patti's concerts, that, in company with Mrs. Valleria and other friends, he joined a coaching party and went to Stratford-on-Avon, to see the performance in the famous house and church. Somebody told him it was where Shakespeare lived. He asked who Shakespeare was. He was told that it was the list of successful American singers is long enough to have aroused the jealousy of their professional English counterparts.

A musician relates an anecdote which shows that Paderewski does not rely upon genius, but upon that quality, which in New England they call "hard work." He had just been to the apartments occupied by Paderewski when he was in this city, and used frequently to hear the pianist when at his practice. One day, overhearing the virtuoso play a couple of bars a number of times, this listener thought that he would keep tally of the number of times Paderewski played those two bars before going to something else. This silent tally kept the listener long past his dinner hour, but when Paderewski had just stopped and the list was counted, it was found that he had played it over 878 times without stopping. Musicians say that Paderewski's countryman, Silivski, will enter a grand prize contest, by his strength and endurance than was necessary for Paderewski to show at any of his concerts, for he thinks nothing of playing the same evening three concertos of great length and full of prodigious difficulties.

Brahms is pre-eminently a master in symphony. In purely instrumental music, akin in spirit to Haydn, Mozart, and Beethoven, Brahms, it is said, he is, more than any other, a second Beethoven. Similar passages occur on every page of his works, particularly in the beginning of the second movement of the symphony in D for the orchestra. In a profound dissertation on Brahms, a German critic announces this kinship to Beethoven. Among the artists of this century, Brahms alone resembles Beethoven in his style, in the forms which he has given to his productions, and in the compositions themselves. Following in the path traced by Beethoven, coming to this great master in gifts of birth, Brahms pursued the goal to which every true artist aspires.

Johnnes Brahms is a man of his face, as full of energy and tenacity, with the forehead well developed, possesses all the characteristic traits of the finest type of the Saxon race. Born at Hamburg, the 7th of May, 1833, he is now a double-bass player in the theatre of that city, an excellent musician himself. With artistic surroundings, he became a player in the orchestra, which rapidly developed his natural faculties. While still young he lived in the company of the great masters Bach and Beethoven, and he has so prodigious a memory that he knew by heart the most complicated scores.

## THE GREATEST SINGER IN THE WORLD.

Colo Broschi, or Farinelli ("the little miller"), as he was nicknamed by his comrades from his father being employed about a mill, had to undertake the most fatiguing and monotonous exercises, as, for instance, himself, and never received a word of commendation from his master. The drudgery of singing two notes and no more for the space of three years was endured upon him, and he was unable, but there is no doubt of its truth. The two notes were F and B, the interval between which constitutes the most perilous passage in the scale, and he always suffered from lack of information. After declaiming this interval for three years Farinelli asked his master what the next exercise was. "You know it," he said, and replied Porpora. "You need practice no other." His fourth year of study was devoted to learning the trill. When he had learned it, he was to accomplish the whole school gathered round to hear him, for they thought that the strange pupil who had been practiced so much by himself, and had never sung exercises, would now be able to perform that nimble-throated feat of execution which was the test of a finished vocalist. Yet, at the first sight of a trill Farinelli executed it with a trill and withal so long that the master had to beg him to desist for fear his voice might suffer injury from indulgence in this kind of exercise. He was so full of his own proficiency, however, Farinelli had to sing trills for a year to come. Meanwhile Porpora had not been idle in cultivating his talents in other directions. His taste had become more refined and reciting poetry; his knowledge of music had been extended by harpsichord playing and composition, and a natural intolerance of hearing and sterility of feature had been entirely overcome by practice before a looking glass, which was always hung in front of him during his hours of monotony. The result was a sustaining and ennobling of swelling the note and diminishing it, of employing every degree of shading, had formed part of his practice. His earliest day of work was to sing more than two notes to work upon. And after a year spent in trills he was passed on to practice the countless exercises of song which were the staple of music in those days, and in which Porpora particularly delighted. Seven years of toil—some labor had now gone by. Farinelli was seventeen—his master was eighty. His progress was most extraordinary compass. He could ascend to the E on the ledger line above the staff, and could descend to the G below the staff, and he was quite unconscious of his powers, and was still in the midst of exercises and studies blindly pursuing and achieving day by day the task that set him with his feet on the ladder of success. He was, according to the legend, he came to Porpora and said: "Master, what more shall I do to attain perfection?" Porpora replied: "Go, my son; you have no further need of me. You are the greatest singer in the world."—*Ex.*

Miss Mae Estelle Acton, teacher of the art of singing and Italian voice production, late assistant at St. Louis Conservatory of Vocal Music, but now chief assistant at Chicago National College of Music, of which Mr. H. S. Perkins is director, spent Thanksgiving at the home of her parents in this city. Miss Acton's numerous friends and former pupils were gathered to see and hear and enjoy the voice of their white herle. Miss Acton has improved much in health, and speaks glowingly of the city by the bay. Mr. Nelson, in speaking of her, says that few teachers are gifted with the ability to teach and impart the true and only method of Italian singing as she does. She has a wonderfully rich artistic temperament, possessing a fine soprano voice of long range, and is a very close student. Pupils under her careful instruction may well feel that they are under the hand of one of the old famous masters of Italy. Her pupils come from different parts of the country, and are prepared for church, concert and opera, making very decided progress.

Well, Patti has come and gone without producing a ripple of interest among the people who love vocal music. She is no longer a great singer. Her voice is but the shadow of its former self. She is merely curiosity, and her career is a sad one. Her voice is cracked here and there very perceptibly, and flaws that can no longer be disguised begin to show. Effort in singing is often apparent now, and she is sometimes a little out of breath. She remembers that she is an artist who is not forced to continue her career, that she is not fighting for any particular cause, that she is not fighting for a reputation and still uses her former reputation to accumulate greater glades of gold, then sympathy for her deca- deated voice gives way to disgust and indignation. In truth, she is played out and the people are beginning to learn it.—*New York Rep.*

## CITY NOTES.

Misses Schafer and Miller gave an ensemble recital, on the 1st ult., at their music studio, 3229 Pine Street. A very interesting program was rendered by Misses Schafer, Miller, Eastmond, Winger, Schafer, Meyer, Rice, Howard and Stix. Misses Schafer and Miller gave a faultless rendition of Liszt's Les Treilles, and Miss Schafer and Miller, thorough educators, and are to be congratulated upon the efficiency of the work done by their pupils.

The Zither enjoys great popularity among lovers of music. August Mader, a very highly organized, who is considered the best teacher of this instrument, has a large class of pupils, and is himself one of the best players in America.

Alfred G. Robyn, who has accepted the directorship of the Boston Musical Association, will endeavor to make it one of the leading elite clubs in this country. He will select the choicest novelties for its programs, and many other treats may be looked forward to during the season.

The reputation of T. Bahsen piano has attained for durability, touch and evenness of tone deserves more than a passing notice. Ever since T. Bahsen began the manufacture of pianos, his aim has been to make an instrument that would satisfy the most exacting pianist. How he has succeeded is evidenced by the many testimonials sent him by the pianists and piano enthusiasts who may well be proud of her home work in the admirable pianos Mr. Bahsen offers at his warehouses, 1622 Olive Street.

The world of science has suffered a severe loss in the death of Professor Tyndall. In company with Faraday, Darwin and Huxley, Tyndall stands in the foremost rank of the great scientists of the century. He rendered immense service to the study of the physical side of music by the eight lectures on "Sound" which he delivered at the Royal Institution of Great Britain in 1867. In these remarkable discourses, Tyndall made the science of acoustics interesting to all who heard him; he treated the subject in a way that was both popular and scientific, his audience in a series of illustrations that clearly conveyed to the mind the laws and phenomena which acoustics involves. His lectures were so well attended these masterly lectures can never forget the distinct and perfect experiments which were performed in the theatre of the Royal Institution, causing the most ignorant of the audience to listen and mentally appreciated. The publication of "Sound," which is really a transcript of those famous lectures, is a most valuable contribution to the knowledge of the subject. Tyndall's discourses showing the experiments performed, has brought this fascinating subject vividly before all students in acoustics. The physical side of music is gaining greatly Tyndall's labors, and musicians and philosophers many thanks for this experimental and teaching work in the realm of sound. To a considerable extent, Tyndall based his theories on the researches of Helmholtz; but the book in which he set down the laws discovered, and the result achieved by his investigations, bears its own stamp of originality; it has been translated into every European language.

The New York critics appear to be unanimous in regarding the present season as a success, rather than a mere progress. They are particularly agreed on the Silvinskis, and we fear this agreement has in some degree been reached by an unconscious collusion. The Silvinskis are, of course, the gifted Pole, Paderewski. The opinions agree very much with this of Mr. Reginald de Koven, who says: "Silvinski is a great artist, a great player, and a great player. He is certainly on the whole a tedious player. In this age and day, one can forgive almost anything, and even a great deal of bad playing, if the player is not a tedious player. Mr. Silvinski has not sufficient personal magnetism, temperament and feeling for emotional contrasts, to hold the attention of the audience. He is a fine piano recitalist or even at a concert, at which he plays the principal part. It is useless to mince matters; there are half a dozen pianists resident in New York who could be heard with greater pleasure and satisfaction than is Mr. Silvinski. It is just exactly against his type that one would wish to encourage to stay at home."

That *The Art Amateur* was the only art publication to receive a medal at the World's Columbian Exposition is not surprising when one looks at the superb Christmas issue. The forty-eight pages are so arranged that they are a masterpiece of art, artist, teacher and art student. The exquisite color plates continue to be a great feature, but the magnificent illustrations of the past are also included, charged for it even if they were omitted. The whole number has a cheery, Christmas look, and the issue is, perhaps, the best that has ever appeared. Price, 25 cents. Moxon & Co., Publishers, 23 Union Square, New York.

# CHILDS SONG.

3

(KINDERLIEDCHEN.)

Behr-Sidus, Op. 575, N<sup>o</sup> 1.

Notes marked with an arrow (↘) must be struck from the wrist.

Moderato ♩ - 144.

The musical score is written for piano and consists of five systems of two staves each. The time signature is 2/4, and the tempo is marked 'Moderato' with a metronome marking of 144. The key signature has one flat (B-flat). The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5. Slurs are used to group notes. Some notes in the treble staff are marked with an arrow (↘) indicating they should be struck from the wrist. The piece concludes with a double bar line and repeat dots.

# IN THE MONTH OF MAY.

(IM MÃL.)

Behr. Sidus Op. 575. N<sup>o</sup> 2.

Allegretto  $\text{♩} = 72$ .

Copyright 1893.

# CHILD'S PLAY.

(KINDERSPIEL.)

5

Behr. Sidus. Op. 575. No 3.

Allegretto  $\text{♩} = 120$ .

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. The piece is marked 'Allegretto' with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. The piece ends with a double bar line.

Copyright 1892,

1510 - 7

# JOYFULNESS.

(LEICHTER SINN.)

Behr-Sidus, Op. 575. N<sup>o</sup> 4.

Allegretto  $\text{♩} = 100$ .

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a note indicating 100 beats per minute. The dynamics are marked as follows: *p* (piano) at the beginning, *mf* (mezzo-forte) in the second system, and *p* (piano) in the third, fourth, and fifth systems. The melody is primarily in the treble staff, featuring eighth and quarter notes, often beamed together. The bass staff provides a steady accompaniment with eighth and quarter notes. The piece ends with a final chord in the treble staff and a sustained note in the bass staff.

# BARCAROLLE.

7

Behr. Sidus. Op. 575. N<sup>o</sup> 5.

Moderato  $\text{♩} = 88$ .

The musical score is written for piano in 6/8 time. It consists of five systems of two staves each. The right hand (treble clef) features a melody with various ornaments (trills, grace notes) and slurs. The left hand (bass clef) provides a harmonic accompaniment with slurs and fingerings. The piece concludes with a final cadence in the fifth system.



# THE SHEPHERD'S SONG.

(SCHÄFER LIED.)

Moderato  $\text{♩}$  - 100.

Behr-Sidus, Op. 575, N<sup>o</sup> 6.

Copyright 1922.

# SPANISH DANCE.

(SPANISHER TANZ.)

9

Behr. Sidus. Op. 575. N<sup>o</sup> 7.

Allegretto.  $\text{♩} = 72$ .

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'p' (piano) at the beginning and 'mf' (mezzo-forte) in the fourth system. The score ends with a double bar line and repeat dots.


# FORGET ME NOT.

VERGISSMEINNICHT.

Nocturne.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Hans Mettke. Op. 19.

Andante  66.



The first system of musical notation for 'Forget Me Not' is in 2/4 time, marked Andante (66 bpm). It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with eighth notes. Pedal markings are indicated with 'Ped.' and a star symbol. Fingering numbers (1-5) are shown above and below notes.



The second system of musical notation continues the piece. It includes a 'cantabile' marking above the treble staff. The notation shows various musical techniques such as slurs, ties, and dynamic markings. Pedal markings are indicated with 'Ped.' and a star symbol. Fingering numbers are provided for many notes.



The third system of musical notation continues the piece. It includes a 'Piu mosso' marking above the treble staff. The notation shows various musical techniques such as slurs, ties, and dynamic markings. Pedal markings are indicated with 'Ped.' and a star symbol. Fingering numbers are provided for many notes.



The fourth system of musical notation continues the piece. It includes a 'Piu mosso' marking above the treble staff. The notation shows various musical techniques such as slurs, ties, and dynamic markings. Pedal markings are indicated with 'Ped.' and a star symbol. Fingering numbers are provided for many notes.

4

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Con anima.*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



*Tempo I.*



# SWEET REMEMBRANCE.

3

(SÜSSE ERINNERUNG.)

Rondo.

Hans Mettke Op. 20.

Allegretto  $\text{♩} = 104$ .

*mf*  
*cantabile.*  
*Cresc.*

4

*p*

*cantabile.*

*cresc.*

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

*Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱





## PLANTATION DANCE.

Regina M. Carlin.

Allegretto  $\text{♩} = 100$

**Giocoso.**

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff in G major and 2/4 time. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef and contains a bass line of eighth and sixteenth notes. The second system continues the melody and bass line, featuring a repeat sign and a final cadence. The score is marked with a 'Ped.' (pedal) instruction and a 'ff' (fortissimo) dynamic marking.

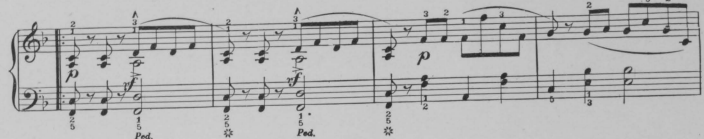
Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The piano part includes various ornaments and fingerings. The voice part includes lyrics and a final cadence.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The piano part includes various ornaments and fingerings. The voice part includes lyrics and a final cadence.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and single notes. The piece is marked with a tempo of 120 and includes four measures of pedaling instructions: "Ped. 1/2", "Ped. 1/2", "Ped. 1/2", and "Ped. 1/2".

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and includes a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a tempo of "Moderato" and a key signature of one flat (B-flat). The score is divided into five measures, each with a "Ped." (pedal) marking and a star symbol. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a simple harmonic accompaniment with chords and single notes.

Musical score for "The Wind" by John Williams. The score is in 3/4 time and consists of four measures. The piano part is a simple melody with eighth and quarter notes, while the celesta part provides harmonic accompaniment with chords and single notes. Pedal markings are present at the end of each measure.



Musical score for piano, featuring six systems of notation. The score includes various musical symbols such as notes, rests, and dynamic markings (*f*, *mf*, *dim.*, *pp*). Pedal markings are indicated by "Ped." and star symbols. The piece concludes with the number "1512 - 4".

System 1: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆, Ped. ☆, Ped. ☆, Ped. ☆.

System 2: Treble and Bass staves. Dynamics: *mf*, *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆, Ped. ☆, Ped. ☆.

System 3: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆, Ped. ☆.

System 4: Treble and Bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ☆, Ped. ☆.

System 5: Treble and Bass staves. Dynamics: *pp*, *pp*. Pedal markings: Ped. ☆, Ped. ☆.

System 6: Treble and Bass staves. Dynamics: *pp*, *pp*. Pedal markings: Ped. ☆, Ped. ☆.

1512 - 4

# JOYFUL PROMENADE.

## FRÖHLICHER SPAZIERGANG.

Notes marked with an arrow (↗) must be struck from the wrist.

Carl Sidus. Op. 500.

Allegro moderato. ♩. - 100 to ♩ - 100.

1.

# THE LITTLE SOLDIERS.

8

## DIE KLEINEN SOLDATEN.

Allegro. moderato.  $\text{♩} = 100, \text{to } \text{♩} = 100.$

2. *mf*



# ON THE ALPS.

## AUF DEN ALPEN.

Allegretto. ♩ - 112 to ♩ - 80.

3.

The musical score is written for piano and treble clef. It consists of five systems of music. The first system is marked with a '3.' and a 'mf' dynamic. The tempo is 'Allegretto' with a range of 112 to 80 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'ritard.'.

*mf*

*ritard.*

*a tempo.*

# THE LITTLE SHEPHERD.

5

## DER KLEINE SCHÄFER.

Andante. ♩. 66 to ♩. 80.

4.

The main musical score is written for piano in G major, 2/4 time. It consists of five systems of music. The first system is marked with a '4.' and a 'p' (piano) dynamic. It features a treble and bass staff with various fingerings and articulations. The second system is marked with a 'B' and continues the melody. The third system continues the piece. The fourth system is marked with a 'C' and continues the melody. The fifth system concludes the piece with a final chord and a 'p' dynamic. The score includes numerous fingerings and articulations throughout.

Execution.

A.

Execution example A shows a short musical phrase in G major, 2/4 time, with a treble staff and a bass staff. It includes fingerings and articulations.

B.

Execution example B shows a short musical phrase in G major, 2/4 time, with a treble staff and a bass staff. It includes fingerings and articulations.

C. Heed carefully the change of fingering.  
1510 - 12

# INVITATION TO THE DANCE.

## EINLADUNG ZUM TANZ.

Allegro grazioso. ♩ = 108 to ♩ = 66.

5. *più leggero.*

*rit.* *a tempo.*

# IN THE MILL.

7

## IN DER MÜHLE.

Allegretto. ♩ - 120 to ♩ - 88.

6.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a range of 120 to 88 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Pedal points are indicated by 'Ped.' and asterisks. The score ends with a 'cres.' marking and a final chord.

# AEOLIAN HARP.

## DIE AEOLS HARFE.

Allegro moderato. ♩ = 138 to ♩ = 100.

7.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

rit.

# THE LITTLE GAZELLE.

9

## DIE KLEINE GAZELLE.

Allegretto. ♩ - 88 to ♩ - 126.

8.

The musical score is written for piano in 2/4 time. It begins with a tempo marking of 'Allegretto' and a range of 88 to 126 beats per minute. The score is divided into five systems, each containing a treble and bass staff. The first system is marked with a large '8.' and includes various fingerings (1, 2, 3, 4, 5) and accents. The second system features first and second endings. The third system includes a 'cres.' (crescendo) marking. The fourth and fifth systems also include first and second endings. The notation includes slurs, ties, and dynamic markings like 'p' (piano) and 'cres.' (crescendo).

## JOYS OF SPRING.

FRUHLINGS FREUDEN.

Moderato. ♩ - 108 to ♩ - 138.

9.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The key signature has two flats (B-flat major). The time signature is 2/4. The tempo is marked 'Moderato' with a range of 108 to 138 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a 'dimin. e rall.' (diminuendo and rallentando) marking.

*dolce.*

*dimin. e rall.*



## 11

Moderato. ♩ 100 to ♩ 76.  
ben marcato il canto.

10.

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The melody is primarily in the treble staff, with a simple accompaniment in the bass staff. The piece is in 3/4 time and consists of 16 measures. The key signature has one flat (B-flat). The tempo is marked 'Andante' (And.). The score includes various musical notations such as eighth notes, quarter notes, and rests. The piece concludes with a double bar line and a 'Ped.' (Pedal) marking.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the voice part has a melody with various intervals and rests. The lyrics "The Rose Tree" are written below the voice part.

[illegible]

## HAPPY CHILDREN.

GLÜCKLICHE KINDER.

Allegretto. ♩ - 100 to ♩ - 144.

11. *leggero.* *stacc.*

# DANCE AROUND THE CHRISTMAS TREE.

13

## TANZ UM DEN WEIHNACHTSBAUM.

Allegro vivace. ♩ - 132 to ♩ - 112.

12.

The musical score is written for piano and bass. It begins with a tempo marking of 'Allegro vivace' and a tempo change from 132 to 112 beats per minute. The score is divided into five systems, each containing a piano (p) and bass (b) staff. The piano part features a continuous eighth-note melody with various fingerings and slurs. The bass part provides a harmonic accompaniment with chords and single notes. The piece ends with a final chord in the piano part and a whole note in the bass part.

# ON BLOOMING MEADOWS.

Concert Waltz by Julie Rive King.

Carl Sidus Op. 72.

Tempo di Valse  $\text{♩} = 80$ .

*Cantabile.*

Secondo.

The musical score is written for piano and consists of six systems. The first system begins with a treble clef and a bass clef, with a time signature of 3/4. The tempo is marked 'Tempo di Valse' with a quarter note equal to 80 beats per minute, and the mood is 'Cantabile'. The first system shows the piano introduction with a 'p' dynamic. The second system introduces the 'Secondo' section with a 'mf' dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like 'p', 'mf', and 'p'. Pedal markings ('Ped.') with star symbols are placed throughout the piece. The piece concludes with a double bar line and a repeat sign.

# ON BLOOMING MEADOWS.

3

Concert Waltz by Julie Rive King.

Carl Sidus Op. 72.

Tempo di Valse  $\text{♩} = 80$ .  
*Cantabile.*

Primo.

The musical score is written for piano in 3/4 time. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The score includes fingerings, pedaling, and articulation marks. The first ending is marked 'Primo.' and the second ending is marked 'Ped.'.

## Cantabile.

## Secondo.

Musical score for "Cantabile. Secondo." in G major, 4/4 time. The score consists of six systems of piano accompaniment. The first system includes a treble and bass staff with a dynamic marking of *p* (piano). The second system continues the melody in the treble staff. The third system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The fourth system shows a change in the bass staff with a dynamic marking of *f* (forte). The fifth system includes a treble staff with a melodic line and a bass staff with a steady accompaniment, with a dynamic marking of *f* (forte). The sixth system concludes the piece with a treble staff and a bass staff, with a dynamic marking of *f* (forte). The score is marked with "Ped." (pedal) and "Cres." (crescendo) throughout. The page number 709-6 is visible at the bottom.

Musical score for "Cantabile. Secondo." in G major, 4/4 time. The score consists of six systems of piano accompaniment. The first system includes a treble and bass staff with a dynamic marking of *p* (piano). The second system continues the melody in the treble staff. The third system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The fourth system shows a change in the bass staff with a dynamic marking of *f* (forte). The fifth system includes a treble staff with a melodic line and a bass staff with a steady accompaniment, with a dynamic marking of *f* (forte). The sixth system concludes the piece with a treble staff and a bass staff, with a dynamic marking of *f* (forte). The score is marked with "Ped." (pedal) and "Cres." (crescendo) throughout. The page number 709-6 is visible at the bottom.

First system of musical notation. Right hand: eighth-note chords (2, 3, 4, 3). Left hand: half notes with descending chromatic line. Pedal points marked with 'Ped.' and asterisks.

Second system of musical notation. Continuation of the first system. Right hand: eighth-note chords. Left hand: half notes. Pedal points marked with 'Ped.' and asterisks.

Third system of musical notation. Continuation of the first system. Right hand: eighth-note chords. Left hand: half notes. Pedal points marked with 'Ped.' and asterisks.

Fourth system of musical notation. Continuation of the first system. Right hand: eighth-note chords. Left hand: half notes. Pedal points marked with 'Ped.' and asterisks. The system ends with a double bar line.

The second time the right hand in octaves ad lib.

Fifth system of musical notation. Continuation of the first system. Right hand: eighth-note chords. Left hand: half notes. Pedal points marked with 'Ped.' and asterisks.

Sixth system of musical notation. Continuation of the first system. Right hand: eighth-note chords. Left hand: half notes. Pedal points marked with 'Ped.' and asterisks.

Seventh system of musical notation. Continuation of the first system. Right hand: eighth-note chords. Left hand: half notes. Pedal points marked with 'Ped.' and asterisks. The system ends with a double bar line.

*Cantabile.*

Musical score for "Cantabile" (Op. 9, No. 2) by Frédéric Chopin. The score is in G major, 3/4 time, and consists of six systems of piano and pedal parts. The piano part features a flowing melody with various ornaments and trills, while the pedal part provides a steady harmonic accompaniment. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like *Ped.* (pedal) and *f* (forte). The piece concludes with a final cadence in the piano part.

709 - 6



Primo.

7

The musical score is divided into six systems, each containing a piano (P) part and an organ part. The piano part is written in a single staff with a key signature of one sharp (F#) and a 2/4 time signature. It features eighth-note triplets with fingerings 2, 3, 4. The organ part is written in a single staff with a key signature of one sharp (F#) and a 2/4 time signature. It features sustained chords with pedal points marked 'Ped.' and asterisks. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' and 'f'.

System 1: Piano part has 8 measures of eighth-note triplets. Organ part has 8 measures of sustained chords with pedal points.

System 2: Piano part has 8 measures of eighth-note triplets. Organ part has 8 measures of sustained chords with pedal points.

System 3: Piano part has 8 measures of eighth-note triplets. Organ part has 8 measures of sustained chords with pedal points.

System 4: Piano part has 8 measures of eighth-note triplets. Organ part has 8 measures of sustained chords with pedal points. The organ part includes a 'mf' marking in the 5th measure.

System 5: Piano part has 8 measures of eighth-note triplets. Organ part has 8 measures of sustained chords with pedal points. The organ part includes a 'f' marking in the 5th measure.

System 6: Piano part has 8 measures of eighth-note triplets. Organ part has 8 measures of sustained chords with pedal points. The organ part includes a 'f' marking in the 5th measure.

# THE WANDERER.

To Ella L. Haskell,

Poem by Thos. Moore.

William D. Armstrong.

Andante.  $\text{♩} = 120$ .

*mf*

A - lone in crowds to wan - der on, And  
Tho' fair - er forms a - round us thron'g Their

*sostenuto*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

feel that all the charm is gone, Which voi - ces dear and  
smiles to oth - ers all be - long, And want that charm which

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*rit.*

eyes be - loved Shed round us once where - er we roved,  
dwells a - lone Round those the fond heart calls its own,

*rit.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.* *cres.*

This, this the doom must be Of all who've  
Where, where the sun - ny brow! The long known

*a tempo.* *cres.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

loved and lived to see The few bright things they  
voice where are they now! Thus ask I still, nor

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dim.* *p*

thought would stay For - ev - er near them die ..... a way.  
ask in vain, The si - lence an - swers all ..... too plain.

*dim.*

*Ped.* *Ped.* *Ped.*

# TELL ME WHY?

(SAG' WARUM!)

A. M. Wakefield.

Moderato ♩ - 88.

3. Wenn du

1. Sag' mir

1. Tell me

3. If when

3. in dem Gar-ten wandelst, Blumen pflü - kend, thau-ge-tränkt, Sag' mir;  
1. ein ding, sag's ge-treu-lich, Sprich, was soll dies Grollen sein! Sag', wa-

1. one thing tell me tru-ly, Tell me why you scorn me so, Tell me  
3. walk - ing in the gar-den, Plucking flow'rs all wet with dew, Tell me,

3. wenn ich Dich be-glei-te, Sag' mir, ob dich das wohl kränkt!  
1. rum auf je-de Fra-ge Du nichts weisst, als im-mer Nein!

1. why, when ask'd a ques-tion, You will al-ways ans-wer no!  
3. will you be of-fen-ded, If I walk and talk with you!

3. *Nein Herr, nein Herr, nein Herr, nein.....Herrnein Herr, nein Herr,*  
 1. *Nein Herr, nein Herr, nein Herr, nein.....Herr, nein Herr, nein Herr,*  
*Animato.*

3. No sir! no sir! no sir! no ..... sir! no sir! no sir!  
 1. No sir! no sir! no sir! no ..... sir! no sir! no sir!

*Animato.*

3. *Nein Herr, nein.*  
 1. *nein Herr, nein*

4. *Und wenn*

2. *Va - ter*

1. no sir! no  
 3. no sir! no

2. My fa - ther  
 4. If when

*f*

*Ped.* *☆* *Ped.* *☆* *Ped.* *☆* *Ped.* *☆* *Ped.* *☆*

4. *in dem Gär - ten wan - deln*  
 2. *treibt in Spa - nien Han - del*

*Ich Dich bü - te: O sei mein*  
*Hat beim Ab - schied mir ge - sagt:*

*Mei - ne*  
*Nie ver -*

2. was a Spa - nish mer - chant, And be - fore he went to sea He told me  
 4. walk - ing in the gar - den I should ask you to be mine And shoul -

4. Lie - be Dir ge - ste - hend Sag - test du auch dann blos: Nein!  
 2. giss' antwort ihm im - mer Nein, was im - mer er auch fragt!"

2. to be sure and answer No, to all you said to me.  
 4. tell you that I love you, Would you then my heart de - cline!

4. *Nein Herr;* *nein Herr;* *nein Herr;* *nein, nein, nein, nein, nein Herr;*  
 2. *Nein Herr;* *nein Herr;* *nein Herr;* *nein, nein, nein, nein, nein Herr;*  
 Animato.

2. No sir! no sir! no sir! no, no, no, no, no sir!  
 4. No sir! no sir! no sir! no, no, no, no, no sir!  
 Animato.

4. *nein Herr;* *nein Herr;* *nein Herr;* *nein.*  
 2. *nein Herr;* *nein Herr;* *nein Herr;* *nein.*  
 2. no sir! no sir! no sir! no.  
 1. no sir! no sir! no sir! no.

Ped. N.B. Ped. Ped. \*

# STUDY VII.

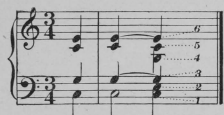
## Theme and Variation.

### Choral in Four Part Harmony. (Dennis.)

At A the pedal note is tied, because the chord is repeated; but at B it is released, although the harmony, the C major triad, is not changed. The pedal is released, firstly, to keep the harmony perfectly pure (four part harmony); secondly, to keep the melody from losing its proper construction.

Example: Producing the effect of six part harmony if the pedal is not released at B.

Six voices.



Besides this effect of six part harmony, the melody note E in the first chord destroys the melodic construction by singing two quarters instead of one, as shown by the tied notes.

If the pedal is not released on the third quarter, the result is not noticeable, as the melody rises, though it would in effect, as previously stated, produce six part harmony.

## THEME.

Slow.

Hans Georg Naegeli, 1768-1836.

## STUDY VIII.

In this variation the melody, which changes continually from hand to hand, must be rendered perfectly legato. To accomplish this and accompany it with ornamentation notes and bass, it makes an exceptionally useful study for the pedal.

## VARIATION I.

Slow.

First system of musical notation for Variation I. It features a treble and bass staff with a 3/4 time signature. The melody alternates between hands. Fingerings are indicated with numbers 1-5. Ornamentation notes (y.) are present. A 'Pedal' line is shown below the bass staff with a series of eighth notes.

Second system of musical notation for Variation I. Continuation of the melody and accompaniment. The 'Pedal' line continues with eighth notes.

Third system of musical notation for Variation I. Continuation of the melody and accompaniment. The 'Pedal' line continues with eighth notes.



# STUDY IX.

## Theme and Variations.

### Choral in Four Part Harmony. (Hamburg.)

At A one might dispense with the use of the pedal after the third quarter, as the notes for the right hand can be connected perfectly legato with the fingers. The use of the pedal is, however, imperative on the second eighth of the fourth quarter to connect the Cs in the tenor, which otherwise would lack the richness and fullness of tone that the preceding chords receive through the support of the pedal.

Reasons given at A are applicable to B.

## THEME.

Slow.

Lowell Mason, 1792-1872.

Pedal. or thus.

Pedal. or thus.

Pedal. or thus.

# STUDY X.

In this Study both hands have embellishments which are to be struck simultaneously.

Slow.

## VARIATION I.

*mf*

*Pedal.*

*Pedal.*

*Pedal.*

# STUDY XI.

Here the melody and complete harmony of the Choral, though allotted to the left hand, sound, through the artistic use of the pedal, as if played by both hands. The right hand has only embellishments to play, which if omitted would in no way destroy the sense of the composition.

## VARIATION II.

Slow.

The musical score for Variation II is presented in four systems. Each system consists of a piano part (treble and bass staves) and a pedal part (a single staff). The tempo is marked "Slow." The key signature is one flat (B-flat). The time signature is common time (C). The piano part features a repeating eighth-note pattern in the right hand, often with triplets and groups of four notes. The bass part provides harmonic support with chords and single notes. The pedal part is a continuous line of eighth notes, often with rests, providing a steady accompaniment. The score is written in a clear, legible style with standard musical notation.

System 1: The piano part begins with a triplet of eighth notes, followed by groups of four eighth notes. The bass part has a series of chords. The pedal part starts with a half note, followed by eighth notes.

System 2: The piano part continues with similar patterns, including a triplet of eighth notes. The bass part has a series of chords. The pedal part continues with eighth notes.

System 3: The piano part continues with similar patterns, including a triplet of eighth notes. The bass part has a series of chords. The pedal part continues with eighth notes.

System 4: The piano part continues with similar patterns, including a triplet of eighth notes. The bass part has a series of chords. The pedal part continues with eighth notes.

# STUDY XII.

Theme and Variation.  
Choral in Four Part Harmony. (Rathbun.)

## THEME.

Slow.

Ithamar Conkey, 1815-1867.

# STUDY XIII.

At A the finger must remain on the key to prolong the tied dotted half notes their full value. The use of the pedal applies to the right hand; it is employed to connect the melody legato.

## VARIATION.

Slow.

First system of musical notation. Treble and bass staves. Treble staff has a piano (p) dynamic marking. Bass staff has a circled 'A' and a '5' below the first measure. Pedal line is below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal line is below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal line is below the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal line is below the bass staff.

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